

METRO Offers

Bert LYTELL

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BENJAMIN E.
GLAZER'S
FRANZ
MOLNAR'S

JUNE MATHIS

MAXWELL
KARGER

METRO PICTURES

CORPORATION

1542 Broadway, New York City

Jury Imperial Pictures, Ltd. Exclu-
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Société Anonyme Française de
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sive Distributors throughout Europe.



Bert Lytell A Trip to Paradise Bert Lytell



BERT LYTELL in "A TRIP TO PARADISE"

One-Column Scene Cut or Mat No. 25-A

THE CAST OF CHARACTERS

"CURLEY" FLYNN	BERT LYTELL
Nora O'Brien	Virginia Valli
Meek	Brinsley Shaw
Widow Boland	Unice Vin Moore
Mrs. Smiley	Victory Bateman
Mary	Eva Gordon

A Maxwell Karger Production for Metro Pictures Corporation; scenario by June Mathis; English text and screen adaptation by Benjamin F. Glazer from a Franz Molnar drama; photography by Arthur Martinelli; art director, Julian Garnsey.

The Story — in Brief

CURLEY FLYNN is an artist in his line—the best and most successful "barker" in Coney Island. His rostrum is the entrance to the Widow Boland's "Trip to Paradise" concession in Dreamland. There he meets Nora O'Brien, daintily slender and fair-haired, who instantly captures his heart. Regardless of the Widow Boland's jealousy—for the widow loves him—he gives Nora free trips on the roller coaster. The widow's insolence to Nora induces him to quit his job.

Curley and Nora stay late at the beach, so late that Nora says she will be homeless. She has let the time pass, heedless that her aunt had warned her never to return if she ever stayed out after midnight. Curley solves the situation by hurrying with her for a marriage license.

Curley now has a wife but no job. His temperament forbids him to take any work save that of his vocation; and the widow, by her venomous tongue, has effectively barred his chance of employment at Coney Island. The newly married couple live with Nora's old aunt, Mrs. Smiley.

Idleness and poverty sour Curley's disposition; he grows bored, despondent, savagely discontented. One day the Widow Boland offers him his old job, provided he leave his wife. He is about to agree when Nora calls him and tells him she will soon be a mother. Curley sends the widow away.

He is desperate for money for his expected child. With a criminal friend, Meek, he agrees to crack a safe.

The safe robbery is a fiasco. Curley is shot. When he recovers consciousness he is in a hospital ward, with Nora praying for him. He is carried out on a stretcher to be operated on.

Under ether, he is beckoned by two policemen to leave the table and follow them. He does so, surprised that he can walk through flesh-and-blood nurses and surgeons. He is taken to God's Court and tried for his life. The judge is disposed to be clement when told by the clerk that Curley's wife has prayed for him, but Curley despondently refuses to plead for his life, since a long prison sentence faces him. He is sentenced to live for the

sake of his son, and is led away to a different region where he beholds his wife and his boy as he will be sixteen years hence.

The vision passes and Curley opens his eyes. He is back on his cot in the hospital ward. Nora is still sitting beside him. But she is not weeping. Her face is glad and tender.

Since he had been put on the operating table Mrs. Boland, forgiving him in his distress, has arranged that there will be no prosecution. His Coney Island position is to be returned to him. Curley knows that he has won his case in God's court.



BERT LYTELL in a Scene From "A TRIP TO PARADISE"

Two-Column Scene Cut or Mat No. 25-B

Bert Lytell A Trip to Paradise Bert Lytell

Advertising — Why — When — How

A Dollar Speaks For Itself

THERE is no need to advertise its value because the people who do not know what it is worth are few and far between. But there are many other things worth just as high a percentage of value which are not in the same eager demand because the keen-eyed, hard-judging public does not know about them.

When the public knows about these other things then its dollars will speak and the man who lets the public know is the one to get the dollars. What the public wants it will pay for and it is up to the exhibitor to see that the public knows that such a feature as "A Trip to Paradise," adapted from the English text by Benjamin F. Glazer of the great Franz Molnar drama, is being shown at his theatre.

* * *

DO not wait until a few days before showing but start your campaign of informing the public several weeks in advance. Advertising that waits until the last minute is a liability instead of an asset because the exhibitor has the same expense that he would have incurred for an earlier start without the chance of justifying it.

When a good thing comes along the public wants to

Two-Column
Scene Cut
or Mat
No. 65-C



BERT LYTELL in a Scene From "A TRIP TO PARADISE"

One-Column Scene Cut
or Mat No. 65-D



BERT LYTELL in "A TRIP TO PARADISE"

Scene Cuts

Are the flashes from the feature which give prospective patrons an idea far better than words of what they may expect in the picture. With such a trade drawing value they are worth a tremendous lot for the hustling exhibitor who believes in playing every angle to bring the public to his house.

Metro furnishes the exhibitor these scene cuts in either mat or electro form. Look them over in this press book and then notify your nearest exchange which you desire.

know it and the wise showman always bears in mind that it takes a certain amount of time to inform the public. A very large percentage of trade is done by word of mouth as persons seeing the attraction advertised mention it to others and if the notices and posters are out in plenty of time people will have a chance to talk about them. It is a wise showman that gets on the job early.

* * *

TO aid the exhibitor in arousing his public to this exceptional opportunity, METRO has arranged a complete layout of advertising material, all of which is at the disposal of the showman. For billboards, fences, store windows and other places outside the theatre lobby itself METRO has prepared attractive posters in different sizes and styles, while for the lobby there are beautifully hand-colored sets of stills which are sure to attract attention. For the newspapers there are ad cuts and publicity stories and exploitation experts have outlined different ways of calling attention in a novel manner to the feature. For your patrons a slide announcing the showing is supplied so that every angle by which the public might be informed is brought into play. It is only up to the exhibitor to make use of them.

Bert Lytell A Trip to Paradise Bert Lytell



BERT LYTELL in a Scene From "A TRIP TO PARADISE"
Three-Column Scene Cut or Mat No. 65-E

TEASERS FOR YOUR PROGRAM

"COME ON THERE, LADY! EV'RYBODY RIDES! SHOOT THE PIECE AN' LET'S GO!"—Curley Flynn was a Coney Island "barker," working at the Widow Boland's roller coaster. He was an attractive young roughneck and the widow appreciated it—especially out of office hours. But when she was confronted by the innocent rivalry of Nora O'Brien, her tarnished soul— See "A Trip to Paradise," starring BERT LYTELL, at the Theatre beginning

"I'VE STAYED TOO LATE; I'LL BE KILLED IF I GO HOME."—Nora, in tears, aroused herself from the stardust dream of love that had banished time. She was sitting on the beach at Coney Island in the arms of Curley Flynn, a lovable n'er-do-well, who had just lost his job. He smothered her with his passionate kisses. "Let's," he whispered hotly— See "A Trip to Paradise," starring BERT LYTELL, at the Theatre beginning

"DITCH THE WIFE AN' COME ALONG WITH ME, DEARIE."—The Widow Boland told Curley he could have his old job back. "You ain't a home man, anyhow, kid," she said. The chance of renewing his days of tingling irresponsible gaiety at Coney Island was too much for him. As he was leaving his young wife breathed the secret of her approaching motherhood. "I'm goin'," said Curley, "to—" See "A Trip to Paradise," starring BERT LYTELL, at the Theatre, beginning

"SO THIS IS HEAVEN?—DON'T IT BEAT ALL HELL?"—Curley Flynn, shot trying to crack a safe, had gone to sleep under ether on an operating table. He awoke in Paradise, still swanking with some of his old Coney Island bravado. He was to be sent to earth again to seek to redeem by good deeds a sinful life. "I don't wanner go," Curley objected. "They'd only sen' me to jail—" See "A Trip to Paradise," starring BERT LYTELL, at the Theatre, beginning

SENTENCED TO LIVE FOR THE SAKE OF HIS SON, Curley Flynn shrinks in horror from the responsibility. He had married recklessly, when out of work. Idleness and poverty had soured him. Shot, when attempting a burglary, he had yearned for nothingness. Now, before God's Court, he is being given a chance; he'd always said he'd "never had a chance." But Life, with its cares— See "A Trip to Paradise," starring BERT LYTELL, at the Theatre, beginning

CATCH PHRASES

A Coney Island lad bucking up against Paternity and Immortality.

The Choir Invisible of Heaven trying to teach a Jazz Kid the tune.

A roller coaster Artist rolling to Perdition, with Wifey on the Brakes.

Handsome Driftwood caught in the tendrils of the Love Vine with Tides of Irresponsibility reaching to tear him away.

Moongold Romance on the Beach; Crime to support the Child; then Paradise.

ALL THAT HE MIGHT HAVE BEEN; * THIS HE WAS WORTH TO GOD. A handsome lad, abundantly affectionate, with the soul of an artist, Curley Flynn had been thrown by Fate into a Coney Island environment that warped all of his fine purposes and instincts. He had become an out-cast of mankind. Surely "there had to be another world to make good the inequalities of this." Before God's Court— See "A Trip to Paradise," starring BERT LYTELL, at the Theatre, beginning

Bert Lytell A Trip to Paradise Bert Lytell

"FILLERS" THAT WILL FILL YOUR HOUSE

HEAVEN BROUGHT UP TO DATE FOR LYTELL PICTURE

No Wings or Harps for Angels in Karger Production of "A Trip to Paradise"

How does the discriminating resident of Heaven dress? What are the accepted styles in the Hereafter?

These questions came up for serious consideration at a conference of Metro executives in the course of the production of Bert Lytell's newest starring vehicle, "A Trip to Paradise." Maxwell Karger, who headed the unit that screened the Franz Molnar story; June Mathis, who prepared the continuity; and Bert Lytell, all had definite ideas as to the heavenly costume. Bert insisted that feathery wings were no longer favored, while Mr. Karger vetoed any suggestion of twanging harps.

It was Miss Mathis who produced a working model of a dress, which, she insisted, might be equally appropriate for either sex after leaving this earth. The design was accepted immediately and already has found its way into one of the most unusual scenes ever conceived.

"A Trip to Paradise" is an adaptation of the English text of the Molnar play, prepared by Benjamin F. Glazer. The cast includes Virginia Valli, Brinsley Shaw, Unice Vin Moore, Victory Bateman and Eva Gordon.

The photography is by Arthur Martinelli and Julian Garnsey is art director.

NOTABLE ACTORS IN "TRIP TO PARADISE"

Bert Lytell, starring in the Maxwell Karger production for Metro of "A Trip to Paradise," is supported by a notable company. Virginia Valli, who was leading woman for Mr. Lytell in "The Man Who," again has the leading woman's role. Brinsley Shaw enacts the part of Mr. Meek, a clever crook who is to be found in an amusement park where the locale of the story is laid. Mr. Shaw played in the Rex Ingram productions for Metro of "The Four Horsemen of the Apocalypse."

Victory Bateman, who enacted an important role in support of Viola Dana in "Blackmail," also has an important part in "A Trip to Paradise." Twenty years ago, Miss Bateman was one of the best known actresses on the American stage. Unice Vin Moore, the character actress, appears as the Widow Boland, who runs a Coney Island roller coaster.

"A Trip to Paradise" is an adaptation by Benjamin F. Glazer of a Franz Molnar's drama. The scenario is by June Mathis.

TRIPLE SCREEN ALLIANCE

The triple alliance—Bert Lytell, star; Maxwell Karger, director, and June Mathis, scenario writer—which has been responsible for the success of many Metro productions, have again united forces in the production of "A Trip to Paradise," Mr. Lytell's newest picture.

June Mathis, who wrote the screen versions of "The Four Horsemen of the Apocalypse" and "The Conquering Power," the big Rex Ingram productions for Metro, adapted "A Trip to Paradise" from Benjamin F. Glazer's version of Franz Molnar's drama.

LYTELL SEEN IN SCREEN VERSION OF MOLNAR PLAY

Locale of "A Trip to Paradise" - Changed to Coney Island in American Version

"A Trip to Paradise," Bert Lytell's newest starring vehicle for Metro, is a screen adaptation of a Hungarian drama by Franz Molnar. The American version was written by Benjamin F. Glazer, who also adapted "The Master" for Arnold Daly's use on the stage and "The Name Is Woman," in which Mary Nash appeared.

The locale of "A Trip to Paradise" has been changed from Hungary to Coney Island, where the leading character, Curley Flynn, played by Bert Lytell, is the barker in a sideshow called "A Trip to Paradise." It is the story of a man's regeneration through the love of a woman and the influence of a dream.

The cast supporting Mr. Lytell includes Virginia Valli, as Curley's wife; Unice Vin Moore, as the Coney Island roller coaster woman who loses Curley's love and causes Curley to lose his job; Brinsley Shaw, as Meek, the criminal who leads Curley into a safe-cracking job in which Curley gets shot, and Victory Bateman, as Mrs. Smiley, the nagging old woman at the house where Curley rooms.

The production was made by Maxwell Karger. June Mathis wrote the scenario.



1/2-Cut. Star Out or Mat No. 65-F

Lytell Is Idol of China; Editor "Very Wondering"

Chinese diplomacy, according to Bert Lytell, who recently was informed that he led all other men stars of the screen in a popularity contest in China, is as puzzling as a laundry ticket and disturbing as the occasional effects of chop suey.

It was apparently not enough for a thoughtful editor of an Oriental newspaper to translate the results of the election returns into Arabic numerals; he must add the following left-handed congratulations:

"Now today the voting of popularity's result had published, and we are very wondering that your company's star had possessed first class honor; and we are very glad that this result was enough to understand for all country's fun that Metro are the only person that have true players. And we hope that you will prosper in the cinema world with more efforts."

Mr. Lytell had just read that he had polled 38,637 votes in the contest, leading the second contender, Charles Ray, by more than 8,000, when he came upon the editor's postscript to the effect that he was "very wondering" Lytell had won.

"The only thing for me to do," said the star, "is to write back that I'm just a little more wondering than he is about the victory. Naturally an actor is gratified to know his audience approve of him, but he hates to be told that somebody's surprised at his popularity."

Mr. Lytell's newest photoplay is "A Trip to Paradise," a Maxwell Karger production for Metro of Benjamin F. Glazer's adaptation of a Franz Molnar drama. The scenario is by June Mathis.



BERT LYTELL
1/2-Cut. Star Out or Mat No. 65-G

LYTELL FINDS VOICE STRAIN IN PICTURES

For Bert Lytell the "silent drama" has become silent in name only. Making his latest Metro picture, "A Trip to Paradise," he did more public speaking than many a political campaigner. He played the role of a "barker" at a Coney Island amusement park.

"For some phases of this story I had to swallow menthol drops," said Mr. Lytell. "I always had an idea that this sort of thing would stop when I left the speaking stage, but I find that I am required to do more actual talking in pictures than I ever did on the stage."

"A Trip to Paradise" is a Maxwell Karger production of Benjamin F. Glazer's adaptation of a Franz Molnar's drama. The scenario is by June Mathis.

Bert Lytell A Trip to Paradise Bert Lytell

STORIES FOR YOUR NEWSPAPERS



One-Column Star Out or Mat No. 65-M

LYTELL VETERAN OF SPIRITIST LIFE

Makes Latest Voyage Into Other World in Newest Photoplay, "A Trip to Paradise"

Bert Lytell is quite at home in shadow-land.

He thinks he knows all about ghosts and their ways so satisfactorily that if ever he finds himself in a haunted house infested with spooky creatures, or visits a woodland filled with brownies and elfin dwarfs, goblins, lemures, trolls, nixies or leprechauns, if he ever sees them he will merely extend a welcoming hand and offer a courteous greeting.

In one of his Metro starring pictures, "A Message from Mars," from the stage success by Richard Ganthony, he had the role of an arrantly selfish Englishman, whom a messenger from Mars was sent to live with, until the selfishness disappeared. But this was not all. In his latest picture, "A Trip to Paradise," from the celebrated Molnar play, the star, while not hobnobbing with ghosts, does go to a spiritual realm, heaven.

"A Trip to Paradise" is a Maxwell Karger production for Metro, adapted for the screen by Benjamin F. Glazer, with scenario by June Mathis.

How to Get Them Over

The big point to be remembered in presenting your publicity stories to the newspapers is to get them in on time. "On time" means several days before you expect to see them in print. For Sunday newspapers you should have them in the newspaper offices four or five days ahead.

Have the stories presented in this book copied by typewriter, leaving a wide space at the top of the page. Make sure that double-spacing is used; single-spaced copy is a nuisance for the man who has to edit it.

Arrange to have cuts illustrating your copy. Cuts are invaluable as advertising agencies and they are found in the newspapers with ever-increasing frequency due to the great popular demand.

VIRGINIA VALLI ON HONEYMOON AT HOLLYWOOD

Stages Trip to Paradise of Her Own for Production of "A Trip to Paradise"

Virginia Valli, leading woman for Bert Lytell in "A Trip to Paradise," the Benjamin F. Glazer adaptation of Franz Molnar's drama, has let loose the story of her sudden marriage to George Lamson, of New York. The pair had been engaged for some time, but Miss Valli was likewise engaged to play opposite Bert Lytell in his latest production.

"We'll have to wait until after my trip to California," Miss Valli objected when Mr. Lamson warmly insisted upon an immediate marriage.

"If you're going to make 'A Trip to Paradise' in California, why couldn't we make the trip together?" Mr. Lamson urged.

"It would be—paradise," Miss Valli murmured.

A consultation was held with the marriage license authorities, a visit was made to a Greenwich Village church, and the pair were ready to make the trip. They arrived at Hollywood amid rousing cheers.

"It was some trip," said Mr. Lamson enthusiastically.

"Heavenly," Miss Valli murmured.

The picture is directed by Maxwell Karger. The scenario is by June Mathis. The cast includes Brinsley Shaw, Unice Vin Moore, Victory Bateman, and Eva Gordon.

LYTELL RETURNS TO TOIL OF ADAM

Star of "A Trip to Paradise" Has Many Followers in Taking Up Gardening

The Hollywood, Calif., motion picture colony has a reformer in its midst; a secret sort of reformer who issues no propaganda, makes no speeches, denounces nobody, but goes quietly about his business of making converts—just by force of example. The reformer is Bert Lytell, the Metro star. And gradually he's leading many a wanderer back to the simple life.

Bert denies any intention of reforming anybody, but once a man starts setting an example, it's contagious; people just fall into



One-Col. Star Out or Mat No. 65-H

line. Bert's particular line is gardening and his garden at Hollywood has become the principle object of his attention and affections. "It's rewarding as far as I'm concerned," he explained. "Just getting back to the soil seems to bring a new lease of life. And it's surprising what an exciting occupation gardening can be. If you concentrate and study your own garden, you get to know every little bud that's there, and, in their growth you find the whole miracle of life.

"I had never gone in for it before this season, but now I'm just beginning to find out what I've been missing all the time. Now I never miss a day."

Mr. Lytell's newest starring vehicle, "A Trip to Paradise," is a Maxwell Karger production, adapted by Benjamin F. Glazer from Molnar's Hungarian drama. The scenario is by June Mathis.

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Bert Lytell A Trip to Paradise Bert Lytell

THE KIND EDITORS ARE LOOKING FOR

BERT LYTELL HOST TO 500 CHILDREN

Entertains Orphans at Coney Island
Constructed for "A Trip
to Paradise"

Coney Island resounded to the shouts of hundreds of joyous boys and girls when Bert Lytell threw open all the fun producers of the resort to his youthful friends during the production of his newest photoplay, "A Trip to Paradise."

It wasn't the Coney Island that you know, however, but Bert's own private amusement park—a city of rides, ice cream, dancing pavilions and soda pop, constructed on Metro's studio grounds in Hollywood. When the park was completed it opened such unlimited possibilities for youthful pranks that Bert refused to overlook them.

"Where can I get five hundred kids?" he demanded of an old Hollywood-ite.

The Los Angeles Orphan Home, just three blocks from the Metro studio was pointed out. Organizing a fleet of autos, trucks and other such conveyances, Bert swept down upon the home and forced its good natured matron, Mrs. Mabel Fisher, to surrender. All the visible supply of boys and girls was cornered and made willing passengers on a voyage of fun.

At the amusement park the children not only rode all the thrillers, consumed all the ice cream, pop corn and soft drinks in sight, but were permitted to participate in a motion picture made especially for them.

Maxwell Karger directed "A Trip to Paradise." The scenario was by June Mathis, adapted from Benjamin F. Glazer's translation into English of a Franz Molnar drama.

BERT LYTELL'S CRIME RECORD ON THE SCREEN

Bert Lytell has been discovered to possess numerous questionable spots in his supposedly spotless screen career. In "A Trip to Paradise," his new Metro picture, he is tempted to crack safes in his leisure moments, while in "Alias Jimmy Valentine," "Boston Blackie's Little Pal" and "Boston Blackie's Redemption" he was revealed as an all-around bad man—until the white light of reform descended upon him.

His safe-cracking venture in "A Trip to Paradise" comes when he, as a Coney Island barker out of a job, is in desperate need for money for his wife who is about to become a mother. He gets caught and wounded. Under the influence of ether he feels himself mount to Heaven.

"A Trip to Paradise" is a Maxwell Karger production of Benjamin F. Glazer's adaptation of a Franz Molnar drama. The scenario is by June Mathis.



Speed Record in Photoplay

Making moving pictures while hurtling through the air at a speed of more than three hundred miles an hour has been successfully accomplished for the first time.

When you see "A Trip to Paradise," Bert Lytell's newest Metro picture, you will view the result of such an experiment. Arthur Martinelli, cameraman for the Lytell company, was persuaded to risk his neck in the making of scenes that required the cranking of his camera while traveling at a higher speed than any photographer ever attained before in the making of a picture.

Maxwell Karger, who directed Mr. Lytell's picture, wanted to show the star and Virginia Valli, who is enacting the leading woman's role in the production, while speeding on an amusement park "thriller." The

roller coaster at Long Beach, California, which boasts a sheer drop of eighty feet, was selected for the ride. Cameraman and director were anchored in a standing position in the front seat of the front car of a coaster train.

Mr. Lytell and Miss Valli assumed the more comfortable and less hazardous first seat in the second car. The mechanism was started and—Speed! Mathematicians figured that the speed on the long drop, starting at slightly more than fifteen miles an hour, was increased to more than three hundred miles an hour before the bottom of the dizzy incline was reached.

"A Trip to Paradise" is an adaptation by June Mathis from Benjamin F. Glazer's English text of a Franz Molnar drama.

Bert Lytell A Trip to Paradise Bert Lytell

Advance Story—

Below is the advance story, which should run in the newspaper a week in advance of showing. Type on paper, leaving plenty of margin on sides and top of page.

LYTELL TO APPEAR IN MOLNAR DRAMA

"Trip to Paradise" Adapted for Screen from Continental Stage Success

"A Trip to Paradise," the newest Metro picture starring Bert Lytell, is announced by the Theatre for days beginning It's an Americanized version by Benjamin F. Glazer of a Hungarian drama by Franz Molnar that created a sensation on the Continent. The locale has been changed to Coney Island. But Paradise—being internationalized—remains the same.

The picture version was received with enthusiastic comment by reviewers of its pre-release showing. The star, Mr. Lytell, is said to have achieved the most moving characterization of his career. He appears as Curley Flynn, a Coney Island barker, working at the Widow Boland's roller coaster. Curley is an artist in his line and jazzily content until Nora O'Brien appears on the scene.

Nora fills Curley with aspirations that soar far beyond the limitations of his job. They get married with the recklessness of young love, and Curley's sudden respectability makes him useless for the Widow Boland's purposes. Out of work and with a wife, Curley grows sourly discontented. He's ready to quit Nora and go back to the Widow when he finds he's to become a father. Desperate with anxiety for his coming child, he engages in a safe-blowing exploit in which he gets shot. Under ether he feels himself in Paradise before God's Court. His wife's prayers have won him another chance to make good as a man. And through prayer comes redemption.

"A Trip to Paradise" is a Maxwell Karger production, with scenario by June Mathis. It was the combination of Mr. Lytell, Mr. Karger and Miss Mathis that made so successful last year's production of Sir Gilbert Parker's "The Right of Way." They are said to have surpassed themselves in "A Trip to Paradise."

Virginia Valli will be seen as Nora O'Brien, the girl that Curley marries; Unice Vin Moore is cast as the Widow Boland, Brinsley Shaw as a criminal friend of Curley's, and Victory Bateman as Nora's nagging aunt. The photography is by Arthur Martinelli and the art direction by Julian Garnsey.

Other Publicity

Two kinds of publicity prove valuable to the enterprising exhibitor in spreading the propaganda that brings people to the box office. One is reading matter, including the advance and review stories printed on this page, and feature publicity stories containing interesting reading matter.

The second kind consists of scene and star cuts, ad cuts, lobby displays and posters for billing. This latter talks without words. Ever since man decided to stop swinging from trees and walk instead, pictures have always "put it across." The assortment of pictorial publicity for your exploitation of this picture is complete and varied. Use liberally, scatter over the town, and you have a recipe for big houses.

NO GAMBLING

Some pictures are like lotteries—the results are uncertain. Others—"The Four Horsemen" is such a one—are sure bonanzas to showmen.

In

The FOUR HORSEMEN

of the Apocalypse
THE REX INGRAM
PRODUCTION

The exhibitor has a powerful picture whose profit-making possibilities have been tested by the patronage of a million in the record-breaking runs in New York, Chicago, Los Angeles, Detroit, Pittsburg and Detroit. It is adapted by June Mathis from the Ibanez novel, the most widely read book of the decade.

For booking, see your Metro Exchange or write direct to

METRO PICTURES CORPORATION

Review Story—

This review story is designed to interest those whom a good criticism sends to your theatre with celerity. Submit in time for it to appear on day following first showing.

LYTELL PICTURES CARRY THRILLS

Action of "A Trip to Paradise" Moves from Coney Island to Heaven

Coney Island and Heaven, sacred and profane love, the noisy happiness of amusement seekers and the deathly stillness of hospital wards, life and death—these are some of the contrasts that provided thrill upon thrill to the packed audience that with bated breath saw "A Trip to Paradise," at its first showing yesterday at the Theatre where it began a run of days as the feature attraction of a well-balanced bill.

Bert Lytell, than whom there is hardly a more brilliant actor on the screen, portrayed with conviction and gusto the leading role of "Curley" Flynn, the Coney Island "barker," whose occupation consists in steering people into his concession booth called "A Trip to Paradise," and who later takes the celestial trip himself, but to the real Paradise.

It is a picture that will well repay the seeing, one not easily forgotten, for work of this kind on the screen comes once in a blue moon. It is "different" both in the splendid acting, the remarkable plot, and the scenic investiture which is the result of Arthur Martinelli's skillful photography and Julian Garnsey's effective art directing.

Virginia Valli, who appeared as Nora O'Brien, the young girl who loses her heart to the Coney Island roughneck, played with a delicacy of feeling and wistful charm that made an unforgettable impression. She is a personable young woman, Miss Valli, and has a mastery of emotional effect that ranks her among the leading actresses of the screen. In "A Trip to Paradise," she is a star in everything but having her name in big letters.

Unice Vin Moore gives a joyous characterization as the Coney Island widow, full of vice, bad temper and good humor. Brinsley Shaw is a convincingly wicked burglar. Others in the cast are Victory Bateman and Eva Gordon.

The production, by Maxwell Karger, is a triumph of directorial skill, and June Mathis, who wrote the scenarios of "The Four Horsemen of the Apocalypse" and "The Conquering Power," the Rex Ingram productions for Metro, and who is responsible for the scenario of "A Trip to Paradise," again proves her superb power for clear and convincing continuity in the new production.

Lytell

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Bert Lytell A Trip to Paradise Bert Lytell

Accessories:

FOR YOUR LOBBY:

TWO 22x28's.
SIX 11x14s, and
TEN 8x10s.
All in soft-toned sepia.

FOR YOUR BILLING:

ONE smashing 24-sheet.
ONE arresting six-sheet.
TWO compelling three-sheets.
TWO splendid one-sheets. Window Card of half-sheet size.

FOR YOUR NEWSPAPERS:

A mine of publicity matter prepared by trained newspaper men, ADVANCE and REVIEW stories for your dramatic editors. Prepared matter for your program. Scene-Cuts in varieties of ONE three-column, TWO two-column, and TWO one-column cuts. Procurable in either mat or electro form. STAR-CUTS in two-column and one-column sizes, obtainable in mat or electro. Ad Cuts for the newspapers, TWO two-column and TWO one-column ads. Teaser Advertising Aids and Catch-Phrases.

FOR GENERAL EXPLOITATION:

A Herald, in two colors with synopsis of the story and scenes from the play. Novelty Cutout Herald, also in colors. Complete exploitation campaign outlined by experts.



This beautiful window card will set off any store front. Its artistic finish and dramatic portrayal is of the kind to catch and hold the eye. Pick your window for this card.

Get Your Patrons Going And Coming

The Slide:

As the exhibitor's official invitation to his patrons to enjoy a new feature this slide extends an irresistible bid. Run it early and often.



Mail Campaign:

(It pays and it pays well to remind your patrons about the picture you are showing, especially when you have a feature like "A Trip to Paradise." An advance postcard should be sent a week or ten days before showing.)

Dear Madam:

Bert Lytell in "A Trip to Paradise," a Maxwell Karger production for Metro, is coming to the Theatre on "A Trip to Paradise," adapted from the Hungarian by Benjamin F. Glazier, has afforded Mr. Lytell his greatest triumph as a screen star, even overshadowing his memorable appearance in Sir Gilbert Parker's "The Right of Way."

Sincerely,
(sign personally)

(Follow this with a letter several days before your run.)

Dear Madam:

Our advance card earlier in the week told you of the coming of Bert Lytell in "A Trip to Paradise" to the Theatre, beginning It is the story of a jazzy Coney Island young man whose reckless marriage brings him face to face with the problems of paternity. His inclination toward respectability has put him outside the pale of his Coney Island life. He's out of work and desperate. See the scene in which he is hailed before God's Court in Paradise.

Sincerely,
(sign personally)

Bert Lytell A Trip to Paradise Bert Lytell

Stunts to Keep Your Box Office Busy

TICKET ANNOUNCEMENTS

A mutual arrangement which should prove highly satisfactory from a business standpoint could be made by the exhibitor showing "A Trip to Paradise" with stores and restaurants in his immediate neighborhood.

Small cards or tickets should be prepared. For the store, these cards could read, "After a trip throughout store take 'A Trip to Paradise' at the Theatre." For the theatre the ticket would read, "After 'A Trip to Paradise' take a trip to Theatre." These cards would be given to each theatre patron at the time they purchase their tickets and could be given out at the store as the people leave.

JUST FOR HONEYMOONS

One exploitation feature in connection with "A Trip to Paradise" which should result in considerable newspaper publicity would be for the exhibitor to advertise that at a certain performance all newlyweds would be admitted free. Of course the showman would require the couple to produce whatever proof he might designate to show that he was not being imposed upon.

In addition to the honeymooners he might expand his field and take in also the baldheads or the long whiskered men requiring that those who applied should come within certain rules. The announcement and the rules would be published in the papers and should provide a lot of good material for lively publicity stories which would advertise both the theatre and "A Trip to Paradise."

AUTO LOAD OF GIRLS

Pretty girls attractively garbed will get the eye of both old and young and when they start out to advertise anything every showman knows it is bound to get before the public.

In exploiting "A Trip to Paradise" the exhibitor can get a good advertisement that will draw big business by having an automobile filled with girls drive slowly through the streets. Banners on the sides of the car should carry the caption "A Trip to Paradise."

The car should stop frequently and the girls hand out cards containing an invitation to "Join us in 'A Trip to Paradise'." The cards in addition to the invitation should contain a brief summary of the story of the picture. On one side of the cards there should be printed a picture of Bert Lytell or a scene from the picture itself. These can be obtained from your nearest Metro exchange and used to good advantage in such a campaign of exploitation.

IF YOU'VE GOT FASCINATION YOU HAVE ABOUT EVERYTHING

It isn't beauty alone that sells things; it's that elusive thing called fascination.
It's a charm that hypnotizes.
You'll find it in the prepared advertising submitted in this press book.
And your audience will find it when they see this advertising displayed in the newspapers.
They will be drawn to your theatre.

A CRIME FOR LOVE



Bert LYTELL
A TRIP TO PARADISE

BENJAMIN F. GLAZER'S screen adaptation of Frank Mühner's drama. Screenplay by JUNE MATHIS

A MAXWELL KARGER Production

One-Column Ad.
Cut or Mat
No. 65-M

LIFE WAS A SIDE-SHOW



Any little chance amusement satisfied Corley Flynn's jazy brain. Any little was important and anything that was important didn't matter. Even marriage was a reckless lark, the inspiration of a chance meeting and a late moonlight sight on the beach at Corley Island. Then the Jazz Kid—Gus

Bert LYTELL
A TRIP TO PARADISE

BENJAMIN F. GLAZER'S screen adaptation of Frank Mühner's drama. Screenplay by JUNE MATHIS

A MAXWELL KARGER Production

Two-Column Ad. Cut or Mat
No. 65-O

You will note that the advertising cuts shown on this page and the following page are in reduced size—approximately half the size they will be when delivered to you from the Metro exchanges.

OLD-FASHIONED BUGGY

It is so unusual to see one of the formerly popular buggies today that such a sight in itself would arouse more than passing interest. When, in addition, the buggy is decorated in a bizarre fashion it will get all the notice that any showman desires.

If possible have such a buggy and paint it a bright color so that it can be seen for some distance. Have it occupied by a man dressed in the sporty style affected by the side-show barkers and the girl with him attired in smart clothes. A sign on the carriage would convey the information that it was "A Trip to Paradise." Tied to the buggy should be a number of toy balloons which the girl could release at intervals. These balloons should all bear the caption "A Trip to Paradise Theatre."

Before setting free the balloons a pass to the theatre should be attached. Announcement in the newspapers would have the public looking forward to getting hold of the balloons and would cause them to be on the lookout for the couple in the buggy.

NO PLACE TO GO?

Send out a postcard to your patrons headed with such a question and then tell them about "A Trip to Paradise" giving a brief summary of the story.

ytell

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Bert Lytell A Trip to Paradise Bert Lytell

And Make Your Theatre The Talk of The Town

PARADE IN DUSTERS

The once familiar costume of the old-fashioned minstrels has become a novelty in these days of more elaborate theatrical offerings; therefore a minstrel parade would serve to attract unusual attention and interest among those seeing it.

This gives the showman a chance to put over a good one in exploiting "A Trip to Paradise," which dealing as it does with a side show at an amusement park, lends itself easily to such kind of exploitation. The paraders can be attired at comparatively little expense in long dusters and the traditional white plug hat. Musicians should head the marchers all of whom could carry pennants or other signs announcing the showing of "A Trip to Paradise" at your theatre. The paraders as a further advertisement could hand out cards stating the time and place of the showing of the feature.

CARD MAP OF THEATRE LOCATION

When planning a trip the first thing that most people do is to get a map and trace out the course they intend to travel. For the exhibitor showing "A Trip to Paradise" an attractive announcement card can be made up with a map or street drawing of the immediate section around his theatre, pictured on one side.

On the map red arrows pointing toward the location of the theatre would call attention to the place where the picture is being shown and would increase the interest of those receiving it in tracing out the shortest way of reaching the theatre.

The reverse side could in addition to the announcement of the showing of the picture, give a brief summary of the story or a teaser paragraph.

BARKER ON STREETS

As "A Trip to Paradise" is about the adventures of a barker for a side show in an amusement park the exhibitor will find it a useful stunt to play up this feature for exploitation. Dress up a man in the flashy costume associated with such barkers and let him work the business streets, pausing every little while to give his spiel about the showing of the picture at your theatre. A suitcase or a folding stand containing an announcement of the picture would add to the interest and furnish him his platform for speaking.

CONEY ISLAND LOBBY

Naturally with a picture such as "A Trip to Paradise" which has a Coney Island spieler for its hero, the exhibitor will want to give particular attention to using this feature in his exploitation.

With a little effort and thought a very attractive lobby display can be made which will tend to make the front of his theatre resemble a section of the famous Island playground. Side show canvasses can be painted or else hired and draped about the lobby giving it the appearance of being a street in the big amusement park. The side show effect can be still further heightened by having the box office decorated up like the ticket window of a circus lot and the ticket seller attired in a freak costume. Odd lighting designs can also be arranged and will add much to the Coney Island lobby.

TRIPS WORTH MAKING

With most people anxious to learn of entertaining trips they can take which will not require too much time or money, the showman is presented an excellent opportunity to exploit "A Trip to Paradise," in a way that will cause it to be remembered.

Have little cards or folders printed containing a list of short trips within easy riding distance of the city or town in which your theatre is located. This list could be headed "Trips Worth Making." In this list have "A Trip to Paradise," appear several times giving the location of your theatre with a notation to the effect that it is but ten or fifteen minutes ride from some well known spot and contains an entire evening of enjoyment. These little directories can be dropped in automobiles and distributed to houses.

YOU DON'T NEED A "BARKER";

LET THESE ADS TALK FOR YOU

In the days of simplified showmanship, a street "barker" was essential if you wanted to pull the crowds in from the street.

But Americans are a nation of readers now; they listen best with their eyes.

Everybody rides!—Everybody who wants a sensational, exhilarating thrill is going to see



TO SEE
**BERT
LYTELL**
in
**A TRIP TO
PARADISE**

BENJAMIN F. GLAZER'S screen
adaptation of Frank Mearns' story
drama. Screenplay by
JUNE MATHIS
A
MAXWELL KARGER
Production

One-Column Ad.
Cut or Mat
No. 65-P

The eye appeal of the advertisements reproduced here is tremendous. These ads will talk for you all over the city, carrying as many miles as the voice of a "barker" would carry feet.

HOW ROUGH IS A ROUGH NECK?

Curley Flynn is a Coney Island Bowery boy, ready to fight at the drop of a hat; a loud-mouthed, sweating, rellicking lad. A delicately sensitive girl comes into his life, a girl who carries the spell of eternal romance. And the rough-neck—See

**BERT
LYTELL**
in
A TRIP to PARADISE

BENJAMIN F. GLAZER'S screen adaptation of Frank Mearns' drama. Screenplay by **JUNE MATHIS**
A **MAXWELL KARGER** PRODUCTION

Two-Column Ad. Cut or Mat
No. 65-R

In suggesting that you use the advertising Metro has prepared, we are looking out for your interests as well as our own.

It is to Metro's interest that every picture it puts out goes across well with the public. It means keeping up the prestige that Metro has established.

It is to your interest that the best possible means of exploitation be employed.

You may be able to create advertising copy that will have more distinct local appeal. If you can, go to it.

But, in general, you will get the most satisfactory results from using the Metro cuts.

Before switching from this policy consider that you have in these prepared cuts a striking display of expert material, well written copy and an assurance of clearness in printing; also that you will save the cost of engraving special pictures, the cost of composition at the printer's, and you will avoid the chance of having a makeshift jumble of type that the local printer may set up for you.

Bert Lytell A Trip to Paradise Bert Lytell

BILLBOARD - POSTERS -



Three-Sheet
No. 65-S



Six-Sheet No. 65-V



Three-Sheet
No. 65-T



One-Sheet
No. 65-W

POSTERS are your street salesmen for your picture and like other salesmen much will depend upon the territory they work for the results they turn in. Metro has given you salesmen of the highest calibre in the 24 sheet, 6 sheet, two 3 and two 1 sheets shown on this page. When you make your selection of your salesmen pick your territory carefully and they will do the rest.



One-Sheet
No. 65-X

A Smashing Box-Office 24-Sheet-No. 65-Z



REQUEST FOR RETURN OF COPYRIGHT DEPOSITS

AUG 29 1921

31042 AUG 29 '21

Dated at Washington, D. C.

Aug. 25, 1921, 191

Register of Copyrights,
Library of Congress,
Washington, D. C.

Dear Sir:

The undersigned claimant of copyright in the work herein named,
deposited in the Copyright Office and duly registered for copyright pro-
tection, requests the return to him under the provisions of sections 59 and
60 of the Act of March 4, 1909, of one or both of the deposited copies of the
2 Prints (5 reels each) entitled A TRIP TO PARADISE

Starring Bert Lytell - Directed by Maxwell Karger

deposited in the Copyright Office on August 25th, 1921, and registered
©CIL 16906
under Class, XXc., No.

If this request can be granted you are asked and authorized to send
the said copy or copies to me at the following address:

or
to Metro Film Service Company, Inc.,
at 916 G Street, N.W., Washington, D.C.

Signed Geo. W. Fuller
(Claimant of Copyright)

BRANCH MANAGER.

By: - M. A. Donnell,
Secy.

WSS

AUG 31 1921

★ O.K.-F.G.P.

Copies Returned
12 AUG 31 1921
Br. D. [Signature]

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